New Victor Records

January 1920

THE PROLOGUE—PAGLIACCI

(See page 9)

String Quartet Music—What it Means

THERE is no greater testimony to the growth of musical appreciation in America than the recent demand for the music of string quartets, as recorded on the Victrola.

The string quartet and the symphony orchestra represent the highest developments of instrumental music in the modern world. And to one or the other—frequently both—the civilized musical mind turns, in the long run, for its highest enjoyment.

General appreciation of the string quartet has been slow, but natural; and the Victrola has played its part in it. The string quartet has been known for nearly two centuries; but until a little while ago, its music was available only to the few—those wealthy connoisseurs who could subsidize a quartet organization, or those who lived in musical centers where touring quartets might be heard.

With those who do not desire to make music a livelihood, musical appreciation begins, as a rule, with the opera; either by attending it, or by hearing its music in concert or on the Victrola. The ear soon begins to hear something more than the singing voice, and listens for the harmonies which surround and enrich and ennoble it. This is the first step in the higher appreciation. It involves no effort but is pure enjoyment. In the modern Victrola record, many are beginning to recognize orchestral parts, to look for them, almost to demand them.

The enjoyment of the "obbligato" is an important, if not necessarily a higher step. In many compositions as we record them, you will hear an instrument "singing second" to the voice. Once recognize this, the rest is easy; and after a time, that hunger of the soul which everybody knows as the love of music, may demand to hear not one, but two, or more, parts in a musical composition.

In this manner develops the love for the symphony orchestra, with its hundred voices, its varying groups of instruments, the voice quality of each as distinctive as the color of an artist's palette, or the perfume in a garden of flowers.

The string quartet is an orchestra in miniature. It was developed before the modern orchestra. It includes the first violin, the soprano of the quartet; the second violin, its contralto; the viola, or its tenor, and the violoncello, or its baritone-bass.

Practically every great modern composer has written string quartets.

Some of them, by the old masters, are of exquisite and flawless purity. Later compositions are filled with inspiration and fire. The Flonzaley, the Elman and the Victor Quartets all have contributed to the Victor records.

Recent Flonzaley records include numbers from Beethoven (74592), Schumann (74578), Mozart (74579), Grainger (74580). Elman records, among others, include those from Tschaikowsky (74575), Schubert (74574), and others. Victor quartets include those from Rubinstein (35506), and other composers; and all are well worth the attention of every music lover.

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New Victor Records for January 1920

These records are the latest additions to the great Library of Music which is listed in the Victor Record Catalogue. A new Supplement is issued on the First of every month, the records being available on and after that date

Victor Talking Machine Company, Camden, New Jersey, U.S.A

RED SEAL RECORDS

DE GOGORZA, EMILIO

64836 Dear Heart Bingham-Mattei 10-in. list price $1.00

It will always be a question for lovers, whether love is sweetest in its first realization, or after it has become a permanent element of being. Some will have it that budding love is the sweetest, others that love is best when it has settled and matured. The first class has found expression in many songs and poems of love; the second, possibly the rarer, has been content to say less, and to express its feelings in other ways. It is to the second order of lovers, perhaps, that this love song may make its deeper appeal; for it is a song of such tenderness as cannot be awakened in a day, and which cannot depend upon hope, but fulfillment. This much seems certain: that love, if it is true love, may grow like the intellect. But, unlike the intellect, it does not demand to be constantly replenished from the world without, seeming rather to live and thrive upon its own self. Without aid from the actual words, the song seems to have taken upon itself a solemn charge to express this feeling. It has a splendid, broad, sweeping melody, with a violin obbligato which seems to declare that more than the lips can speak, the heart knows. It is sung in beautiful style by Mr. de Gogorza, with rare artistic finish and with profound emotional force.

de Gogorza - "Chez" de Gogorza

Elman makes a good job of a King's Gambit

ELMAN, MISCHA

74597 Hymn to the Sun (from "The Golden Cockerel")

Rimsky-Korsakow 12-in. list price $1.50

One of the strangest, weirdest, most elusive melodies ever written by any composer in any land is this mysterious "hymn" to the sun, here arranged for the violin from the melody of the beautiful but vain and silly *Queen of Shemakha,* in Rimsky-Korsakow's opera. The story is as wild as anything in the Arabian Nights, and so is the music. The *Queen,* clad in her silken garments of raspberry hue and a great white turban with a high feather, sings to the sun at daybreak from the door of her tent. Elman has taken her melody and made it, if possible, richer and weirder than before. It begins with a slow passage which carries the hearer clean out of the domain of reality; before long, at a high note, it begins to tumble in fantastically descending passages from note to note—and to wander still more fantastically from key to key. The violin records, with an imaginative power which is more than faithfulness, every emotion of the rapt queen, whose feelings of absorption into Nature at beholding the great sun are tempered with very genuine propensities to make mischief in the world. Elman has caught the spirit of the East in every note—in long, languorous phrases which break into wailing "double stops," two strings singing together; in chromatic passages of a feathery lightness, and in generous sustained tones which have all the sonority of human song.

Farrar in her opera dressing room

FARRAR, GERALDINE

87292 Sans Toi (Without Thee) Hugo-d'Hardelot 10-in. list price $1.00

This is one of the French songs which so pleased Miss Farrar's recent concert audiences. It has a free, steady and most graceful rhythm, over which the silver voice floats calmly for a time, like a moving image of the full moon above twinkling waters. But it has its climaxes, nevertheless, when the voice forsakes its usual levels, as if the moon itself had been swerved into loftier courses. The mind of the hearer follows with mystification, with amazement, and with delight. The end of the song is in a protracted high note that leaves the senses thrilled long after it dies into silence. Only French composers appear able to produce songs of this type in which even a repeated note appears to gather magic as it is heard. And only an artist like Miss Farrar can yield to such songs the superadded magic which is the last achievement of the interpreter's art. Certain American audiences went nearly wild over this one as Miss Farrar gave it. Hearing it, could one blame them? Every now and then a song appears in the world which takes immediate hold upon those who hear it. Memory strives to recall it, and will not be satisfied with snatches and fragments. Its charm is beyond all analysis—it is complete, perfect, and requires no one to make clear its "message." When it falls, like this one, into the hands of a great artist, it becomes a thing of beauty indeed. Must we repeat to a new generation, how "a thing of beauty is a joy forever"?

Galli-Curci began as a pianiste

GALLI-CURCI, AMELITA

74599 Don Pasquale—Cavatina, "Quel Guardo" Donizetti 12-in. list price $1.50
(Glances So Soft)

Galli-Curci this month is giving us another whole scene from a favorite Italian opera. It is the famous introduction and cavatina from the first act of "Don Pasquale," that sprightly musical romance of mock-marriage, youthful love and senile foolishness. *Norina*, a lively young widow, loves *Ernesto*, who must marry at the dictates of his bachelor uncle, *Don Pasquale*. A friend "marries" her, in disguise, to the crabbed old bachelor, whom she first repels, then disgusts with her high temper and her extravagances. She is caught with *Ernesto*, to whom she is turned over by *Don Pasquale* when he learns of the trick. The scene she sings is in rehearsal for the scientific bedevilment of the old *Don*. The music is delightful—tender, capricious, and at all times brilliant. There are moments when the voice appears to dance giddily with the flute of the orchestra, there is a marvelous long trill, in the midst of which the caprice theme is taken up by the instruments, there are long soaring high notes, pure and cool as the wind-blown skies of winter, there are chattering passages like the songs of birds, and there are delicate staccato tones that rival the piccolo. The record is not a gem—it is a string of gems. And every gem is as carefully graduated and as consummately placed as in the famous jewel-work of the great Italian goldsmiths.

Mc Cormack
at the stage-door of the Metropolitan

McCORMACK, JOHN

64838 Only You E. K. R.—Edwin Schneider 10-in. list price $1.00

John McCormack is something more than the spokesman of the new Irish lyricism. It is true he can take an Irish song—either an ancient, half-traditional ballad or a modern art song, and sing it, perhaps, as no minstrel of his time. But he also may be termed a world artist—that is, an interpretative singer who has absorbed the living consciousness of other races than his own. He was trained, in his early days, under rigorous Italian singing masters, and it must not be forgotten that his early triumphs were in the difficult fields of French and Italian opera. Yet at heart he is a Gael, with all the strange and wild poetry of his own people constantly slumbering within him; and whatever song he undertakes, that intrinsic poetry comes to the surface and colors, with his own individual personality, whatever he may interpret of the words or the spirit of other peoples. No one but a poet at heart, for example, could hope to express the half strange yearning, the tenderness and the lyric ecstasy he has put into this beautiful song. It is a love lyric of unusual quality, with broad sweeping passages requiring sure and perfect vocalization from the first utterances of the singer to the long, pure high note with which, at the climax, the artist carries it into the more exalted levels of tone poetry. The record is a living example of the principle that beauty, if it is genuine, can speak in simple terms, and speak briefly, with the greatest artistic effect.

Philadelphia Orchestra and its Director - Leopold Stokowski

PHILADELPHIA ORCHESTRA

74598 Invitation to the Waltz Weber 12-in. list price $1.50

This greatest of all concert waltzes tells its own story. There is a little drama at the beginning, in which the violoncello pleads for a dance. First the other strings reply, then the woodwinds. The partners take their places, and with a crash the waltz is on. It has many melodies, some of them almost deliriously beautiful, each seems more lovely than the last; not only the feet move to its rhythm, the bodies turn and sway, but the brain itself is carried away by the mysterious exaltation of the dance. It is well to remember the first theme—for after a while, when even more magical melodies begin to glide by, bearing with them, it would seem, the very spirits of the dancers, this wonderful theme is repeated as a counter melody, bubbling forth from the wooden throat of a bassoon. There is a fresh shock of delight as each new musical figure enters. Toward the end, there are three themes going at once. There are delicious floating melodies for the flutes and strings, long glissades for the harp, and crashing gypsy-like passages for the full orchestra. The sumptuousness of the ball—youth, love, glittering lights, the perfume of flowers, beautiful faces adream with the spell of music and the ecstasy of motion—these can almost be seen as well as heard in every beat of the music. In truth, this is dance music spiritualized. It is given by one of the greatest symphony orchestras in the whole world.

Zanelli can "play" as well as sing

ZANELLI, RENATO

64831 Pagliacci—Prologue, Part I	Leoncavallo	10-in. list price $1.00
64832 Pagliacci—Prologue, Part II	Leoncavallo	10-in. list price $1.00

Ask men and women who have known, and they will tell you that never has Life seemed sweeter, nor Love more beautiful, than in some hour tinged with the consciousness of Death. Has not Leoncavallo caught something of this spirit in the great prologue to his music tragedy of Love and Fate—that Fate which, for the strolling clowns of the story, is only Death itself? Surely he has; and Zanelli, in this marvelous pair of records, has made twin monuments of sound to the composer who has just joined his own tragic heroes and heroines in the Great Beyond. There are two records, that they may hold every fragment of the orchestral music which precedes and which follows in the prologue, the recital of *Tonio,* the fool of the company. Zanelli has sung these records with almost unexampled lyrical sweetness and dramatic power. If he never had made any but these, they would have sufficed to establish his place forever among the great men and women who have sung for us. His voice, in its upper register, has all the smoothness and ease of a great tenor, without ever losing its baritone quality. In the high moments of the prologue it rings like a trumpet. The singer was modestly introduced last month, and already he is recognized as a world artist. He has made the pause between the records at a natural pause in the music; it is never noticed.

18626 10in. list price 85c

I Want a Daddy Who Will Rock Me to Sleep Medley Fox Trot — All Star Trio

All the Quakers Are Shoulder Shakers—Medley Fox Trot — All Star Trio

Sure cure for married grouches—two of the looniest fox trots on record. Suppose Bill and Jennie, for instance, have gotten "fussed up" over the housing situation, and haven't spoken a word for three days. Inveigle them into your apartment, feed them a little chicken dinner or something and then put on this record. "I Want a Daddy" is from the "Greenwich Village Follies," introducing, beside the title number, "The Critics' Blues" and "My Marionette." "All the Quakers" is one of those "goose-flesh" numbers. In addition to the title number it includes "Take Me to That Land of Jazz," "When the Preacher Makes You Mine," and "Jazz Baby." In the middle of it the saxophone appears to be seized with quinsy; but it rallies nobly, and goes on. The feet and the wits go with it, as the piano and the xylophone rattle away.

A matter of interpretation for the All Star Trio

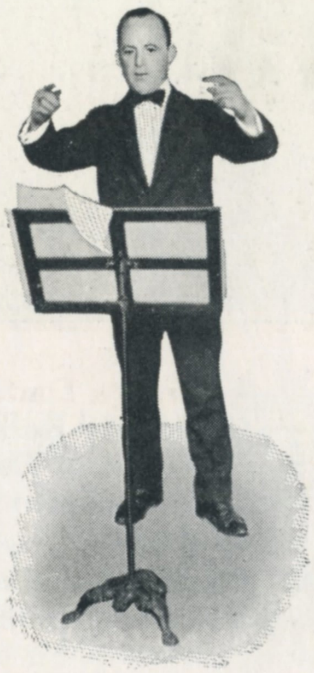
18630 10in. list price 85c

Oh! What a Pal Was Mary—Medley Waltz — Joseph C. Smith's Orch

Nobody Knows—Medley One-Step — Joseph C. Smith's Orchestra

"Oh! What a Pal Was Mary," so successful as a song, has here been set as a charming waltz. When Mary died, her lover sorrowed greatly, as any true lover would; but here, in this waltz, it almost appears as if the anguish of separation had resolved itself into the painlessness of dreams. All the

tenderness, all the regret of the song are in the waltz, which includes not only Mary's song, "Oh, What a Pal," by Pete Wendling, but "Meet Me in Bubble Land," by Isham Jones. "Nobody Knows," by Irving Berlin, is another song success incorporated into a dashing one-step with some brilliant violin work by "Joe" himself, and a fine close into which the "traps" enter at the gallop. It introduces "I've Got My Captain Working for Me Now."



Jos. Smith of Smith's Orchestra in action

18629 10in. list price 85c
- **I Might Be Your "Once-in-a-While"** Medley Fox Trot — Smith's Orchestra
- **Patches**—Fox Trot — Joseph C. Smith's Orchestra

These are two unusually tuneful fox trots for you and "Kiddo" to try out on the rest of the "bunch." They have splendid exhilarating rhythms, but their great charm is in their smooth, flowing melody, and in the romantic style in which they are given. "I Might Be Your 'Once-in-a-While,'" introduces "Tip Your Hat to Hattie" and "Lullaby." All three melodies are from Victor Herbert's "Angel Face." There are serenade-like passages of great beauty, in which brass instruments are prominent, and there are delightful bell and trap effects. "Patches," for variety of effect, introduces two pianos, played by Hugo Frey and Frank Banta. They have a long passage entirely to themselves, while the trombone returns at the end of the piece. "Patches" is by Lee S. Roberts. As a dance record, it is musically perfect. As a piece to play over for plain amusement, it will more than hold its own.

Pietro and the piano-accordion rest

18625 10in. list price 85c
- **My Baby's Arms**—Medley Fox Trot — Pietro
- **And He'd Say Oo-la-la! Wee-Wee** Medley One-Step — Pietro

Here are two of the liveliest numbers Pietro and his accordion ever put over. "My Baby's Arms" was a Ziegfeld Follies' success, and Pietro rags it to the queen's taste. Your own "queen" will love it. The number also introduces "There's a Lot of Blue-Eyed Marys Down in Maryland." "And He'd Say Oo-la-la! Wee-Wee!" is a ripper of a one-step. It introduces, beside the title number, "Take Your Girlie to the Movies," and "Who Played Poker with Pocahontas when John Smith Went Away?" Pietro's records, as always, are remarkably clear, sharp and strong. Every note is clear and crisp and sonorous. Pietro is not a "cor*deen* player" but an artist with great musical knowledge and extraordinary technical skill.

18622 10in. list price 85c
Hush My Babe (2) Happy Land (3) Come Thou Fount of Every Blessing Victor Orchestra
Lullaby from "Erminie" (2) Birds in the Night Victor Orchestra

The blissful rock-a-bye hour, the cuddling of little heads, and the crooning of the old-time lullabies, seem to have gone out of fashion. This record has been issued primarily for educational purpose, in the hope of bringing them again to their rightful place at the very beginning of the child's journey into toneland. We have reproduced some of them with sympathetic solo instrument, so that the children may hum the melody with it. "Hush My Babe" is one of these old treasures by Rousseau (1712-1778), words written by Watt, for his own children, and dear to all of the older generation. "Happy Land" from Hindustan is the simplest familiar example of the pentatonic scale used by all primitive peoples, and predominates in the music of the Orient. Many examples are found in Scotch music, especially the old bagpipe tunes. "Come Thou Fount of Every Blessing" by Wyeth has held its place through the years, and is familiar to all church-goers. "Lullaby from Erminie" by Jakobowski should be known by children everywhere for its strong rocking rhythm. Sullivan's "Birds in the Night" is another lullaby that should appeal strongly to children.

18627 10in. list price 85c
America the Beautiful (2) Stars cf the Summer Night Victor Military Band
Speed the Republic (2) Onward, Christian Soldiers Victor Military Band

Another splendid educational record for community singing, county institutes, and general school work—"America the Beautiful." This poem is the patriotic tribute of Katherine Lee Bates, teacher of English, Wellesley College. Several settings have been made, but the hymn "Materna" by Ward seems to be the favorite, and it is used everywhere in school and community work. The leading cornets seem to say the words, and singing with the record is therefore easy. "Stars of the Summer Night" has long been a favorite number in chorus work. The words are by Longfellow, and the music by Woodbury. Keller's "Speed the Republic" is among the best patriotic songs we have. There are two sets of words in common use, one being Oliver Wendell Holmes' "Angel of Peace."

18631 10-in. list price 85c

Wonderful Pal — Sterling Trio

There's a Lot of Blue-Eyed Marys Down in Maryland — Shannon Four

No music is more beautiful than the sound of men's voices, blended in rich, strong harmony. These two numbers exemplify it. "Wonderful Pal" is a tender and appealing song, in which the voice harmonies are embroidered with a subtle and half-hidden obbligato for two violins and touched off with silvery bell notes. It is by William Tracey and Maceo Pinkard. "There's a Lot of Blue-Eyed Marys" has a clear, sharp ragtime rhythm and a tune and harmonies you won't forget soon—especially if you have a blue-eyed Mary of your own, or have one in mind. It is by Jack Yellen, Milton Ager and George W. Meyer, and it introduces "Maryland, My Maryland."

Wonderful Pal

I've been thinking 'bout you, night and day
Guess that's all I do when I'm away;
Feel so blue, I wanna cry,
I know the reason why:

Chorus

Wonderful Pal, wonderful Pal,
I'm mighty lonesome for you,
I hear you singing my nursery rhyme,
When shades of night am falling.
Mammy o'mine,
Beautiful dreams
Bring back, it seems,
Days that I love to recall, dear,
Then comes a feeling down in my heart that scares me,
I'll soon be with you if the good kind Lord spares me.
Wonderful Pal,
Most wonderful Pal of all.

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There's a Lot of Blue-Eyed Marys Down in Maryland

Maryland, Maryland, you've made chicken
famous ev'rywhere.
Maryland, Maryland, I'm not kickin' but
I must declare,
You've got other chickens too,
Baby dolls with eyes of blue,
They're the sweetest kind,
Here's what I've got in mind:
Maryland, Maryland, it's no wonder they've got
such blue eyes.
Maryland, Maryland, they're raised under Heaven's
bluest skies,
Sunbeams find a resting place,
In each Mary's smiling face,
Every one's a prize,
I'm here to put you wise:

Chorus

There's a lot of blue-eyed Marys down in Maryland,
I'll have you understand, there is no sweeter brand.
If you want a blue-eyed bride just take a ride to Maryland,
They've got just what you need, yes, indeed,
Every one comes guaranteed;
If you want the "best what am," in a wedding gown,
Be some "Mary's little lamb," follow her around;
If you'll marry one you'll settle down in Fairyland,
And raise a lot o' little Marys down in Maryland.

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Scene from "Sometime"

35694 12in. list price 1.35	**Gems from "Sometime"**	Victor Light Opera Company
	Gems from "She's a Good Fellow"	Victor Light Opera Company

The gems from "Sometime" include: Chorus, "The Tune You Can't Forget"; Duet, "Keep on Smiling"; Tenor solo, "Spanish Maid"; Soprano and Chorus, "Sometime." Those from "She's a Good Fellow" are: Chorus, "Some Party"; Tenor solo, "The First Rose of Summer"; Soprano and Chorus, "Jubilo"; Baritone and Chorus, "Teacher, Teacher"; and Chorus, "I've Been Waiting For You All the Time." The record will bring happy memories to those who have heard these operas, and a new experience to those who haven't.

The Tune You Can't Forget

Oh don't you start that teasing melody,
I cannot resist.
No! don't you let me get the swing of it!
I beg you, desist!
Puts me in a trance,
It makes me hazy, dazy!
Makes me want to dance!
It really almost drives me crazy!

Glide to the spoony, runey, crooney tune you cannot forget;
Slide! and its tingle, tangle, bingle, bangle will get you yet!
You'll forget your wife
And every single thing in life
Except that tune,
With its spoony, luny, runey croon,
You cannot forget!

Keep On Smiling

So let us keep on smiling,
A sunny smile,
Every care beguiling,
And never trouble old trouble,
He'll go after awhile;
You can forget it and smile.

Life is a game amusing;
So if you win,
Or if you're losing,
Just grin;
And if in a tight place,
Make it the right place:
Smile, always smile!

Spanish Maid

Oh come with me, lovely Spanish maid!
Down where the palms swaying in the shade
Have made a place of shadows,
A wond'rous lover's glade,
There we love all the hours away,
There we wil lhappy be:
So come, my own lovely Spanish maid,
Oh come away, come with me!

Sometime

Somewhere, somehow, sometime, some day,
I know, whatever befall,
Through the dark of waiting years,
Heart to heart I'll hear you call.
Tho' near the gates of Paradise,
Gladly I'd turn away,
Just to hear you say, "I love you!"
Sometime, somewhere, some day!

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(*Continued on page 15*)

Gems from "She's a Good Fellow"

(*Continued from page 14*)

First Rose of Summer

The first rose in the garden blooming
  Is the first smile on the face of spring,
The first song heard from the bluebird,
Makes your eyes fill with such a heart thrill,
The first kiss that you gave your sweetheart
  Is the fondest that you recall,
And the first rose that blooms in summer,
  Is like your first love—the best of all.

Teacher, Teacher

Teacher, teacher,
Won't you reach a helping hand to this
  little scholar,
  If you really understood,
  I think you would.
When I show you all I know of love you'll
  find me bright as a dollar.
Teacher, don't dismiss me, oh, kiss me,
  And I'll promise to be good.

Jubilo

Sun shines on the milk-white cotton, like a field of
  summer snow,
Then the good old songs are not forgotten that our
  Grandmas used to know.
  Master runs, ha, ha!
  The darkies stay, ho, ho!
    And it must be now the Kingdom comin'
    And the years of Jubilo.

Some Party

Some party, some peachy party,
  Out to make a high score hit;
Some party, a corking party,
  Out to "whoop her up" a bit;
And when the clock's striking two
You know the high jinks are through,
The time to break up has come,
  Out in the starlight you roam,
There's some party, a certain party,
  Waiting there to see you home.

I've Been Waiting for You All the Time

I've been waiting for you all the time,
I knew that life with you would be sublime;
  And in my memory ever there seemed to be,
The echo of a far off wedding chime.
On our honeymoon to some delightful place we'll go,
  A home, sweet home where rambler roses climb,
And when the southern breezes blow we will be happy there I know,
  For I've been waiting for you all the time.

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Scene from "She's a Good Fellow"

18620 10in. list price 85c { **I Am Climbing Mountains** — Albert Campbell-Henry Burr
You Didn't Want Me When You Had Me — Henry Burr

"I Am Climbing Mountains" is one of those half-tragic, half-whimsical songs of regret from the fellow who strikes high and somehow fails. But he fails melodiously. The song has a melody which catches as easily and sticks as hard as Henry Burr's namesake at the back of the vegetable garden. The two voices carol away in beautiful harmonies, touched off here and there with the clear delicious tones of orchestral bells. The song is by Kendis and Brockman. "You Didn't Want Me When You Had Me" is a real tragedy—of Youth's indecision. Love, that most precious of human gifts, was trifled with just because it was easy to be had. It died; and though it cannot be revived, there is in the song just a trace of its old lingering pure fire, seen through dense and blinding mists of regretfulness and pain. The song is by Ben Russell, Bernie Grossman and George J. Bennett.

Henry Burr has a powerful right

I Am Climbing Mountains

Ever since my childhood days I've lived in dreams,
Golden dreams that never will come true;
Life is just a fallen star with me it seems,
Every day I start a-new.

Chorus

I am climbing mountains up to the sky,
But they're too high for me;
Other fellows there have got their share,
They're happy as can be.
I keep smiling going up,
But my smiles are in vain.
When I think I've reached the top
I fall right down again.
I am climbing mountains up to the sky
But they're too high for me.

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You Didn't Want Me When You Had Me

Why do you try to waken memory,
Why talk about the days that used to be,
You say you love me, but you know that's not true,
I can't forget the tears I shed over you,
I told you once that there would come a day,
You'd want the love that you threw away,
I'll tell you just the same as you told me,
There's lots of fish down in the sea.

Chorus

You didn't want me when you had me,
So why do you want me now?
You fooled around 'til you found I was yours from the start,
Then, like a child with a toy, you just played with my heart,
You never meant the things you told me,
You couldn't be true, somehow,
You have heard the story of the moth and the flame,
What a fool I'd be to play with fire again.
You didn't want me when you had me,
So why do you want me now?

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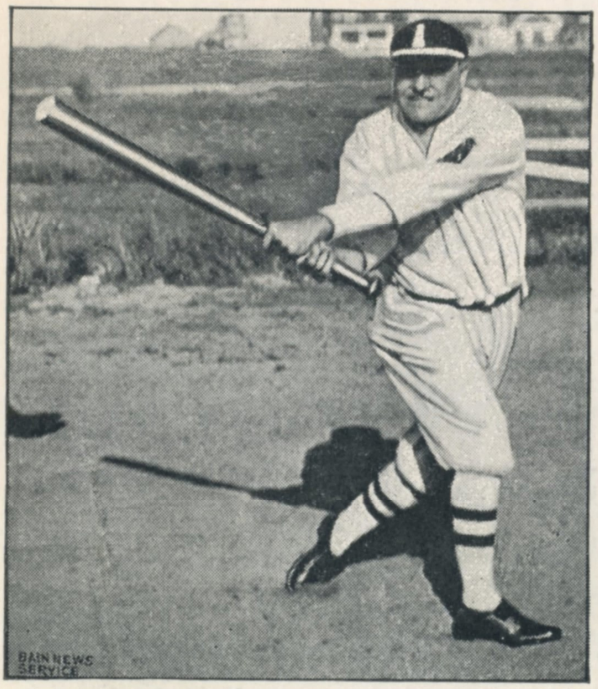
18628 10in. list price 85c { **Wait Till You Get Them Up in the Air, Boys** — Billy Murray
Floatin' Down to Cotton Town — American Quartet



Billy Murray batting 'em out

Listen, airmen! Take Billy Murray's advice in the first of these songs, and it's all up with the high-stepping "Janes." Bring the old "bus" up to the end of the street, bundle your girl into it, and nose up till the altimeter shows 6000. Then see if she won't promise to marry you —if you'll only bring her down safe. You'll hear her, through your thick helmet and all. The song is a wonder. Between the verses you can hear the engine whir and the wind shriek. The song is by Lew Brown and Albert Von Tilzer. "Floatin' Down to Cotton Town" is a rattling quartet like a regimental quick-step, with faint reminiscences of "Dixie" in it, and whistle effects from the old Mississippi sternwheelers to make any Southerner homesick. It is by Jack Frost and F. Henri Klickmann.

Wait Till You Get Them Up in the Air, Boys

Sometimes you try to love a girl and she says "no" to you;
It makes you feel so blue, there's nothing you can do.
You take her to a picture show, where lights are always low,
You start right in to bill and coo, and find it doesn't go.
They've fooled us ever since the world began,
But listen, boys, I've got another plan.

First Chorus

Wait till you get them up in the air, boys,
Wait till you get them up in the air.
You can make them hug and squeeze you, too.
For if they don't, just say you won't come down until they do.
Wait till you get them up in the clouds, boys,
There won't be any one to watch you there.
A parlor used to be the place where sweethearts loved to spoon,
But nowadays you'll find that lovers' lane is 'round the moon.
Wait till you get them up in the air, boys,
Up, up, up, up, 'way up in the air.

Now things have changed an awful lot since dear old grandma's days;
There were no cabarets, canoes were all the craze;
A lonely bench, just built for two, was all they wanted then,
But nowadays the girls all scheme to fool the awful men;
When knights were bold, they fought for ladies fair;
To win them now they take them in the air.

Second Chorus

Wait till you get them up in the air, boys,
Wait till you get them up in the air.
You can sail along the milky way,
And Mister Mars will follow you, to see you don't get gay.
Wait till you get them up in the clouds, boys,
There won't be any one to watch you there.
Romeo and Juliet loved balconies, they say,
But aeroplanes just built for two are all the rage today.
Wait till you get them up in the air, boys,
Up, up, up, up, 'way up in the air.

Third Chorus

Wait till you get them up in the clouds, boys,
There won't be any one to watch you there.
When you get her 'way up high, have all the fun you can,
There never was a girl who'd fall that far for any man.
Wait till you get them up in the air, boys,
Up, up, up, up, 'way up in the air.

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(Record 18628 continued on next page)

(*Record 18628 continued from page 17*)

Floatin' Down to Cotton Town

I just dropped in to see you all and say
I leave today,
I'm on my way;
I'm goin' back to sunny Dixieland,
That's why I came to shake you by the hand.
The minute when I cross that Dixie line
No more I'll pine, won't that be fine?
Mister Captain, don't fail me, just hurry and sail me
To that gal of mine.

Just see those Southern roses 'long the shore,
There's just one more,
I'm longin' for;
The cotton blossoms in the moonlight fair,
Remind me of my mammy's snow-white hair.
Just hear that music 'neath the Southern moon,
While darkies croon a Dixie tune.
Mister Captain, you've hurried, but don't keep me worried,
Land me there right soon!

Chorus

Floatin' down, my honey, floatin' down,
Floatin' on the river down to Cotton Town;
Just hear that whistle toot! toot! tootin' away,
And those darkies singin', banjos ringin' till the break of day.
Honey lamb, my little honey lamb,
I'll come back to you and Alabam',
While fields of sugar cane seem to welcome me again,
Floatin' down to Cotton Town.

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Authors, Composers and Publishers of Popular Songs

Title	*Author*	*Composer*	*Publisher*
Floatin' Down to Cotton Town	Frost	Klickmann	McKinley Music Co.
I Am Climbing Mountains	Kendis	Brockman	Jerome H Remick & Co.
Only You	E. K. R.	Schneider	Boosey & Co.
There's a Lot of Blue-Eyed Marys Down in Maryland	Yellen-Ager	Meyer	Leo Feist, Inc.
Wait Till You Get Them Up in the Air, Boys	Brown	A. Von Tilzer	Broadway Music Corp.
Wonderful Pal	Tracey	Pinkard	Shapiro, Bernstein & Co.
You Didn't Want Me When You Had Me	Russell-Grossman	Bennett	Jos. W. Stern & Co.

Pronouncing Table

Inquiries or criticisms regarding pronunciations or any other subject will be welcomed by the Catalogue Editor. Victor users should feel free to criticise, praise, suggest any composition not already recorded, or ask for information concerning any record listed.

Ah, fors' è lui (*Ah, force ay lwee*)
Buona Zaza (*Boo-oh-nah Tsah-tsah*)
Campana di San Giusto, La
(*Lah Kahmpah-nah dee Sahn Jee-oos-toe*)
Caprice (*Kah-preece*)
de Gogorza (*deh Goh-gor'-thah*)
d'Hardelot (*Dard'-loh*)
Donizetti (*Don-ee-tset'-tee*)
Don Pasquale (*Don Pahs-quah-leh*)
Flonzaley Quartet (*Flon-zah'-lee*)
L'Elisir d'Amore (*Lay-lee-seer dah-more*)
Leoncavallo (*Lay-on-kah-val'-loh*)
Pagliacci (*Pahl-yat'-chee*)
Quel Guardo (*Kwe Goo-ar'-doh*)
Rimsky-Korsakow (*Rim'-skee Kor'-sa-koff*)
Sans Toi (*Sahn Twah*)
Scheherazade (*Shay-hay-rah-zah-duh*)
Scherzo (*Skair'-tso*)
Sempre libera (*Sem-pray lee-bay-rah*)
Spagnola, La (*Spahn-yol'-ah*)
Traviata, La (*Lah Trah-veah-tah*)
Venti scudi (*Ven-tee scoo-dee*)
Vucchella (*Vook-kel-la*)
Weber (*Vay'-ber*)
Zanelli, Renato (*Sah-nel'-lee Ray-nah'-toh*)
Zaza (*Tsah-tsah*)

ALPHABETICAL LIST OF OCTOBER NOVEMBER DECEMBER AND JANUARY RECORDS

This list, together with the Victor Record Catalogue and the Supplements of records in thirty foreign languages, constitutes the complete list made for distribution in the United States.

List of October, November, December and January Records	Number	Size	List prc.
ACCORDION			
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—One-Step—Pietro*	**18625**	10	.85
Ah, Love But a Day (2) Year's at Spring and *Irish Folk Song—Littlefield*	**35693**	12	1.35
ALCOCK, MERLE—Gentle Annie and *'Tis All That I Can Say*	**45169**	10	1.00
Alcoholic Blues—Medley Fox Trot and *Jerry—Med. Fox Trot—All Star Trio*	**18617**	10	.85
ALDA, FRANCES, Soprano—Laddie o' Mine Johnstone-Krams	**64779**	10	1.00
ALL STAR TRIO			
Alcoholic Blues—Med. Fox Trot and *Jerry—Med. Fox Trot—All Star Trio*	**18617**	10	.85
Ev'rybody Shimmies Now—Med. Fox Trot and *My Cairo Love—Fox Trot—Trio*	**18602**	10	.85
I Want a Daddy—Medley Fox Trot and *All the Quakers—Fox Trot—All Star Trio*	**18626**	10	.85
All the Quakers are Shoulder Shakers—Fox T. and *I Want a Daddy—All Star Trio*	**18626**	10	.85
American Flag and *Name of Old Glory (Riley) Reading—Battis*	**35692**	12	1.35
AMERICAN QUARTET			
Breeze (Blow My Baby Back to Me) and *Mandy—Shannon Four*	**18605**	10	.85
Dixie is Dixie Once More and *And He'd Say Oo-la-la!—Murray*	**18610**	10	.85
Floatin' Down to Cotton Town and *Wait Till You Get Them Up—Murray*	**18628**	10	.85
America, the Beautiful (2) Stars of Summer and *Speed the Republic—Victor B*	**18627**	10	.85
And He'd Say Oo-la-la! Wee-wee—Murray and *Dixie is Dixie—American Qt*	**18610**	10	.85
And He'd Say Oo-la-la!—One-Step and *My Baby's Arms—Fox Trot—Pietro*	**18625**	10	.85
And That Ain't All—Fields and *I've Got My Captain Working—Murray*	**18604**	10	.85
At Dawning (Cadman) and *Waltzing Doll (Poupée Valsante) Herbert's Or*	**45170**	10	1.00
BAKER, ELSIE, Contralto (See also Duets, Vocal)			
Our Yesterdays and *Ma' Little Sunflow'r, Good Night—Kline*	**45168**	10	1.00
BAND RECORDS			
America, the Beautiful (2) Stars of Night and *Speed the Republic—Victor B*	**18627**	10	.85
Circle No. 2 and *Portland Fancy—Victor Military Band*	**18616**	10	.85
French Reel and *Parisian Polka (Folk Dances) Victor Military Band*	**18600**	10	.85
General Pershing—March—Victor B and *Repasz Band—March—Conway's B*	**18607**	10	.85
Parisian Polka and *French Reel (Folk Dances) Victor Military Band*	**18600**	10	.85
Portland Fancy and *Circle No 2—Victor Military Band*	**18616**	10	.85
Repasz Band—March—Conway's Band and *General Pershing—March—Victor B*	**18607**	10	.85
Speed the Republic (2) Onward Christian Soldiers and *America—Victor B*	**18627**	10	.85
BATTIS, WM. S., Recitations—American Flag and *Name of Old Glory*	**35692**	12	1.35
Blues (My Naughty Sweetie Gives to Me) and *Sweet Kisses—Walker*	**18619**	10	.85
Breeze (Blow My Baby Back to Me) American Qt. and *Mandy—Shannon Four*	**18605**	10	.85
BURR, HENRY—See Oh! What a Pal and You Didn't Want Me			
Canoe Song (Ciribiribin) and *Venetian Boat Song—Littlefield-Baker*	**45172**	10	1 00
Caprice (Paganini) (No. 20, from "24 Caprices") *Violin* Heifetz	**64833**	10	1.00
Carmen—Prelude to Act I (Bizet) Philadelphia Orchestra	**64822**	10	1.00
Carolina Sunshine—Sterling Trio and *Golden Gate—Hart-Shaw*	**18612**	10	.85
CARUSO, ENRICO, Tenor			
Vucchella, 'A (A Little Posy!) (Tosti) *Neapolitan* Caruso	**87304**	10	1.00
CARUSO-DE LUCA—Elisir d'Amore—Venti scudi (Twenty Crowns) *Italian*	**89089**	12	2.00
Circle No. 2 and *Portland Fancy—Victor Military Band*	**18616**	10	.85
Cohen at the Picnic—Part I and *Part II—Monroe Silver*	**18608**	10	.85
Coo Coo—Fox Trot and *Who Did It?—One-Step—Smith's Orchestra*	**18601**	10	.85
CORTOT, ALFRED, Pianist—Seguidilla (Castilian Dance) Albeniz	**64819**	10	1.00
Cradle Song (Alex. MacFadyen) Schumann-Heink	**87286**	10	1.00
DANCE RECORDS			
Alcoholic Blues—Med. Fox Trot and *Jerry—Fox Trot—All Star Trio*	**18617**	10	.85
All the Quakers Are Shoulder Shakers—Fox Trot and *I Want a Daddy—All Star T*	**18626**	10	.85
And He'd Say Oo-la-la—One Step and *My Baby's Arms—Fox Trot—Pietro*	**18625**	10	.85
Coo Coo—Fox Trot and *Who Did It?—One-Step—Smith's Orchestra*	**18601**	10	.85

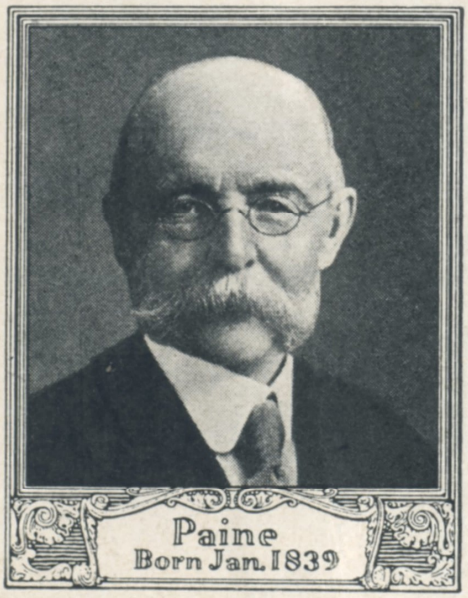
List of October, November, December and January Records	Number	Size	List prc.
DANCE RECORDS—Continued			
Ev'rybody Shimmies Now—Medley Fox Trot and *My Cairo Love—All Star Trio*	**18602**	10	.85
I Want a Daddy Who Will Rock Me—Fox Trot and *All the Quakers—All Star T*	**18626**	10	.85
I'm Forever Blowing Bubbles—Waltz—Selvin's Novelty Or. and *Yearning—Smith's*	**18603**	10	.85
I Might Be Your "Once-in-a-While"—Fox Trot and *Patches—Fox Trot—Smith's Or*	**18629**	10	.85
Jerry—Medley Fox Trot and *Alcoholic Blues—Fox Trot—All Star Trio*	**18617**	10	.85
Mammy o' Mine—Medley One-Step and *Waiting—Medley Fox Trot—Smith's Orch*	**18615**	10	.85
Mandy—Medley Fox Trot and *Novelty One-Step—Selvin's Novelty Orch*	**18614**	10	.85
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—One-Step—Pietro*	**18625**	10	.85
My Cairo Love—Fox Trot and *Ev'rybody Shimmies—Med. Fox Trot—All Star Trio*	**18602**	10	.85
Novelty One-Step and *Mandy—Medley Fox Trot—Selvin's Novelty Orch*	**18614**	10	.85
Nobody Knows—Medley One-Step and *Oh! What a Pal—Medley Waltz—Smith's O*	**18630**	10	.85
Oh! What a Pal Was Mary—Medley Waltz and *Nobody Knows—One-Step—Smith's O*	**18630**	10	.85
Patches—Fox Trot and *I Might Be—Medley Fox Trot—Smith's Orch*	**18629**	10	.85
Tulip Time—Medley Fox Trot and *Yellow Dog Blues—Fox Trot—Smith's O*	**18618**	10	.85
Waiting—Med. Fox Trot and *Mammy o' Mine—Med. One-Step—Smith's Orch*	**18615**	10	.85
Who Did It?—One-Step and *Coo-Coo—Fox Trot—Smith's Orchestra*	**18601**	10	.85
Yearning—Med. Fox Trot—Smith's Or and *I'm Forever Blowing—Selvin's Orch*	**18603**	10	.85
Yellow Dog Blues—Medley Fox Trot and *Tulip Time—Fox Trot—Smith's Orch*	**18618**	10	.85
Dear Heart (Bingham-Mattei) Emilio de Gogorza	**64836**	10	1.00
Dear Heart—Steel and *Oh! What a Pal Was Mary—Burr*	**18606**	10	.85
DE GOGORZA, EMILIO—Dear Heart Bingham-Mattei	**64836**	10	1.00
Deluge, The—Prelude (Saint-Saëns, Op. 45) *Violin* Zimbalist	**64827**	10	1.00
Dixie is Dixie Once More—American Qt and *And He'd Say Oo-la-la—Murray*	**18610**	10	.85
Don Pasquale—Cavatina (Quel Guardo—Glances So Soft) *Italian* Galli-Curci	**74599**	12	1.50
Dreamy Alabama—Hart-James and *Music of Wedding Chimes—Hart-Qt*	**18596**	10	.85
DUETS, VOCAL—Canoe Song (Ciribiribin) and *Venetian Boat Song—Littlefield-Baker*	**45172**	10	1.00
Dreamy Alabama—Hart-James and *Music of Wedding Chimes—Hart-Qt*	**18596**	10	.85
Golden Gate—Hart-Shaw and *Carolina Sunshine—Sterling Trio*	**18612**	10	.85
Hawaiian Lullaby—Hart-Shaw and *Sweet Hawaiian Moonlight—Holt-Rosedale*	**18597**	10	.85
I Am Climbing Mountains—Campbell-Burr and *You Didn't Want Me—Burr*	**18620**	10	.85
I Love You Just the Same—James-Harrison and *Pretty Little Rainbow—Trio*	**18624**	10	.85
Sweet Hawaiian Moonlight—Holt-Rosedale and *Hawaiian Lullaby—Hart-Shaw*	**18597**	10	.85
Uncle Josh and Aunt Nancy—Stewart-Jones and *Train Time—Stewart*	**18595**	10	.85
Venetian Boat Song and *Canoe Song (Ciribiribin) Littlefield-Baker*	**45172**	10	1.00
Weeping Willow Lane—Burr-Croxton and *When I'm Gone—Peerless Quartet*	**18609**	10	.85
Elisir d'Amore—Venti scudi (Twenty Crowns) *Italian* Caruso-de-Luca	**89089**	12	2.00
ELMAN, MISCHA, Violinist—Hymn to the Sun (from Coq d'Or) Rimsky-Korsakow	**74597**	12	1.50
Tango Albeniz-Elman	**64821**	10	1.00
Ev'rybody Shimmies Now—Med. Fox Trot and *My Cairo Love—All Star Trio*	**18602**	10	.85
FARRAR, GERALDINE—Sans Toi (Without Thee) *In French* d'Hardelot	**87292**	10	1.00
FIELDS, ARTHUR, Tenor			
And That Ain't All and *I've Got My Captain Working—Murray*	**18604**	10	.85
Floatin' Down to Cotton Town—Amer. Qt. and *Wait Till You Get Them—Murray*	**18628**	10	.85
FLONZALEY QUARTET—Quartet in D Major—Menuet Mozart	**74596**	12	1.50
GALLI-CURCI, AMELITA, Soprano			
Don Pasquale—Cavatina (Quel Guardo—Glances so Soft) *In Italian* Donizetti	**74599**	12	1.50
Traviata—Sempre Libera (I'll Fulfill the Round of Pleasure) *In Italian*	**64820**	10	1.00
General Pershing—March—Victor Band and *Repasz Band—March—Conway's Band*	**18607**	10	.85
Gentle Annie (Foster) and *'Tis All That I Can Say—Alcock*	**45169**	10	1.00
Girl of Mine—C. Harrison and *Give Me a Smile and Kiss—Steel*	**18623**	10	.85
Give Me a Smile and Kiss—Steel and *Girl of Mine—C. Harrison*	**18623**	10	.85
GLUCK, ALMA, Soprano			
Nelly Was a Lady (with Orpheus Qt.) Foster	**64828**	10	1.00
GLUCK-ZIMBALIST—Swedish Cradle Song—Folk Song *In English*	**87566**	10	1.50
Golden Gate—Hart-Shaw and *Carolina Sunshine—Sterling Trio*	**18612**	10	.85
Granny and *When the Preacher Makes You Mine—Rowland*	**18621**	10	.85
Guitarre (Moszkowski, Op. 45, No. 2) *Violin* Jascha Heifetz	**64823**	10	1.00
HAMLIN, SALLY, Recitations			
Wynken, Blynken and Nod and *Sugar-plum Tree*	**18599**	10	.85
Hand That Rocked My Cradle and *My Baby's Arms—John Steel*	**18611**	10	.85
HARRISON, CHAS., Tenor—Girl of Mine and *Give Me a Smile and Kiss—Steel*	**18623**	10	.85
HART, CHARLES, Tenor			
Music of Wedding Chimes (with Quartet) and *Dreamy Alabama—Hart-James*	**18596**	10	.85
HART-JAMES and HART-SHAW—See "Duets, Vocal"			
Hawaiian Lullaby—Hart-Shaw and *Sweet Hawaiian Moonlight—Holt-Rosedale*	**18597**	10	.85

List of October, November, December and January Records	Number	Size	List prc.
HEIFETZ, JASCHA—Caprice (No. 20 from "Twenty-four Caprices") Paganini	64833	10	1.00
Guitarre (Moszkowski, Op. 45, No. 2) (Transcribed by Saraste)	64823	10	1.00
HERBERT'S ORCH.—At Dawning (Cadman) and *Waltzing Doll (Poldini)*	45170	10	1.00
HOLT and ROSEDALE—See "Duets, Vocal"			
HOMER, LOUISE, Contralto—Messiah—He Shall Feed His Flock Handel	88613	12	1.50
Hush My Babe (2) Happy Land and *Lullaby from Erminie—Victor Orchestra*	18622	10	.85
Hymn to the Sun (From Coq d'Or) (Rimsky-Korsakow) *Violin—Mischa Elman*	74597	12	1.50
I Am Climbing Mountains—Campbell-Burr and *You Didn't Want Me—Burr*	18620	10	.85
I Love You Just the Same—James—C. Harrison and *Pretty Little Rainbow—Trio*	18624	10	.85
I'm Forever Blowing Bubbles—Waltz—Selvin's Or and *Yearning—Smith's Or*	18603	10	.85
I Might Be Your—Med. Fox Trot and *Patches—Fox Trot—Smith's Orchestra*	18629	10	.85
Invitation to the Waltz (Weber) Philadelphia Orchestra	74598	12	1.50
Irish Folk Song and *Ah, Love But a Day (2) Year's at Spring—Littlefield*	35693	12	1.35
I've Got My Captain Working For Me—Murray and *And That Ain't All—Fields*	18604	10	.85
I Want a Daddy Who Will Rock Me—Fox Trot and *All the Quakers—All Star Trio*	18626	10	.85
Jerry—Medley Fox Trot and *Alcoholic Blues—Med. Fox Trot—All Star Trio*	18617	10	.85
KLINE, OLIVE—Ma' Little Sunflow'r, Good Night and *Our Yesterdays—Baker*	45168	10	1.00
KREISLER, FRITZ—Nobody Knows the Trouble I've Seen (Negro Melody) White	64824	10	1.00
Laddie o' Mine (Krams-Johnstone) Frances Alda	64779	10	1.00
Listen Lester—Gems and *Gems from "Somebody's Sweetheart"—Light Opera Co*	35691	12	1.35
LITTLEFIELD, LAURA, Soprano (See also Duets, Vocal)			
Irish Folk Song and *Ah, Love But a Day (2) Year's at the Spring*	35693	12	1.35
Lullaby from Erminie and *Hush My Babe—Victor Orchestra*	18622	10	.85
Ma' Little Sunflow'r, Good Night—Kline and *Our Yesterdays—Baker*	45168	10	1.00
Mammy o' Mine—Medley One-Step and *Waiting—Medley Fox Trot—Smith's Orch*	18615	10	.85
Mandy—Medley Fox Trot and *Novelty One-Step—Selvin's Novelty Orchestra*	18614	10	.85
Mandy (Ziegfeld Follies, 1919) Shannon Four and *Breeze—American Quartet*	18605	10	.85
McCORMACK, JOHN, Tenor			
Only You E. K. R.-Edw. Schneider	64838	10	1.00
Roses of Picardy Weatherly-Wood	64825	10	1.00
Messiah—He Shall Feed His Flock (Handel) Louise Homer	88613	12	1.50
Molly (An Irish Love Song) (Herbert) Reinald Werrenrath	64830	10	1.00
MURPHY, LAMBERT—Tell Me (Callahan-Kortlander) and *Yearning*	45171	10	1.00
MURRAY, BILLY, Comedian			
And He'd Say Oo-la-la! Wee-wee and *Dixie is Dixie—American Quartet*	18610	10	.85
How Are You Goin' to Wet Your Whistle and *How Ya Gonna Keep 'Em—Fields*	18537	10	.85
I've Got My Captain Working For Me Now and *And That Ain't All—Fields*	18604	10	.85
Wait Till You Get Them Up in the Air and *Floatin' Down—American Quartet*	18628	10	.85
Music of Wedding Chimes—Hart-Shannon Four and *Dreamy Alabama—Duet*	18596	10	.85
My Baby's Arms (Follies, 1919) and *Hand That Rocked My Cradle—Steel*	18611	10	.85
My Baby's Arms—Medley Fox Trot and *And He'd Say Oo-la-la—Pietro*	18625	10	.85
My Cairo Love—Fox Trot and *Ev'rybody Shimmies Now—All Star Trio*	18602	10	.85
Name of Old Glory (Riley) and *American Flag—Recitations—Battis*	35692	12	1.35
Nelly Was a Lady (Foster) (with Orpheus Quartet) Alma Gluck	64828	10	1.00
Nobody Knows (And Nobody Seems to Care) and *Sahara—Walker*	18613	10	.85
Nobody Knows—Med. 1-Step and *Oh! What a Pal Was Mary—Waltz—Smith's Or*	18630	10	.85
Nobody Knows the Trouble I've Seen (Negro Melody) *Violin* Kreisler	64824	10	1.00
Novelty One-Step and *Mandy—Medley Fox Trot—Selvin's Orchestra*	18614	10	.85
Of a Tailor and Bear and *Spinning Song—Victor Orchestra*	18598	10	.85
Oh! What a Pal Was Mary—Burr and *Dear Heart—Steel*	18606	10	.85
Oh! What a Pal Was Mary—Medley Waltz and *Nobody Knows—Smith's Or*	18630	10	.85
Only You (Schneider) John McCormack	64838	10	1.00
ORCHESTRA RECORDS—See Dance Records, Herbert's Orch. and Phila. Orchestra			
Our Yesterdays—Baker and *Ma' Little Sunflow'r, Good Night—Kline*	45168	10	1.00
Pagliacci—Prologue, Part I (A Word) (Leoncavallo) *In Italian* Renato Zanelli	64831	10	1.00
Pagliacci—Prologue, Part II (So Then) (Leoncavallo) *In Italian* Renato Zanelli	64832	10	1.00
Patches—Fox Trot and *I Might Be Your—Medley Fox Trot—Smith's Orchestra*	18629	10	.85
Parisian Polka and *French Reel (Folk Dances) Victor Military Band*	18600	10	.85
PEERLESS QUARTET—When I'm Gone and *Weeping Willow Lane—Duet*	18609	10	.85
PHILADELPHIA ORCHESTRA—Carmen—Prelude to Act I Bizet	64822	10	1.00
Invitation to the Waltz Weber	74598	12	1.50
PIANOFORTE SOLOS—See Cortot			
PIETRO—My Baby's Arms—Med. Fox Trot and *And He'd Say Oo-la-la—1-Step*	18625	10	.85
Portland Fancy and *Circle No. 2—Victor Military Band*	18616	10	.85
Pretty Little Rainbow—Sterling Trio and *I Love You Just the Same—Duet*	18624	10	.85
Quartet in D Major—Menuet (Mozart) Flonzaley Quartet	74596	12	1.50

List of October, November, December and January Records	Number	Size	List prc.
Repasz Band—March—Conway's Band and *General Pershing—March—Victor Band*	**18607**	10	.85
Roses of Picardy (Weatherly-Wood) John McCormack	**64825**	10	1.00
ROWLAND, ADELE—When the Preacher Makes You Mine and *Granny—Rowland*	**18621**	10	.85
Sahara (We'll Soon Be Dry Like You) and *Nobody Knows—Walker*	**18613**	10	.85
Sans Toi (Without Thee) *In French* Farrar	**87292**	10	1.00
SCHUMANN-HEINK, ERNESTINE—Cradle Song Alexander MacFadyen	**87286**	10	1.00
Seguidilla (Castilian Dance) (Albeniz) *Pianoforte* Cortot	**64819**	10	1.00
SELVIN'S NOVELTY ORCHESTRA—See Dance Records			
SHANNON FOUR—See Mandy, Music of Wedding Chimes and There's a Lot of Blue-Eyed Marys			
She's a Good Fellow—Gems and *Gems from Sometime—Victor Light Opera Co.*	**35694**	12	1.35
SILVER, MONROE, Monologist—Cohen at the Picnic—Part I and *Part II*	**18608**	10	.85
SMITH'S ORCHESTRA—See Dance Records			
Somebody's Sweetheart—Gems and *Gems from "Listen Lester"—Victor L. Op. Co*	**35691**	12	1.35
Sometime—Gems and *Gems from She's a Good Fellow—Victor Light Op. Co*	**35694**	12	1.35
Spagnola, La (Spanish Dancer) *In Italian* Renato Zanelli	**64834**	10	1.00
Speed the Republic (2) Onward Christian Soldiers and *America—Victor Band*	**18627**	10	.85
Spinning Song and *Of a Tailor and a Bear—Victor Orchestra*	**18598**	10	.85
STEEL, JOHN—Dear Heart and *Oh! What a Pal Was Mary—Burr*	**18606**	10	.85
Give Me a Smile and Kiss and *Girl of Mine—C. Harrison*	**18623**	10	.85
Hand That Rocked My Cradle Rules My Heart and *My Baby's Arms*	**18611**	10	.85
STERLING TRIO—See Carolina Sunshine, Pretty Little Rainbow and Wonderful Pal			
STEWART, CAL—Train Time at Pun'kin Centre and *Uncle Josh—Duet*	**18595**	10	.85
Sugar-plum Tree and *Wynken, Blynken and Nod—Recitations—Hamlin*	**18599**	10	.85
Swedish Cradle Song—Folk-Song *In English* Gluck-Zimbalist	**87566**	10	1.50
Sweet Hawaiian Moonlight—Holt-Rosedale and *Hawaiian Lullaby—Duet*	**18597**	10	.85
Sweet Kisses and *Blues (My Naughty Sweetie Gives to Me) Walker*	**18619**	10	.85
Tango (Albeniz-Elman) *Violin* Mischa Elman	**64821**	10	1.00
Tell Me (Callahan-Kortlander) and *Yearning—Lambert Murphy*	**45171**	10	1.00
There's a Lot of Blue-Eyed Marys—Shannon Four and *Wonderful Pal—Trio*	**18631**	10	.85
'Tis All That I Can Say and *Gentle Annie—Merle Alcock*	**45169**	10	1.00
Train Time at Pun'kin Centre—Stewart and *Uncle Josh and Aunt Nancy—Duet*	**18595**	10	.85
Traviata—Sempre Libera (I'll Fulfill the Round of Pleasure) *Italian* Galli-Curci	**64820**	10	1.00
Tulip Time—Medley Fox Trot and *Yellow Dog Blues—Fox Trot—Smith's Or*	**18618**	10	.85
Uncle Josh and Aunt Nancy—Stewart-Jones and *Train Time—Stewart*	**18595**	10	.85
Venetian Boat Song and *Canoe Song (Ciribiribin) Littlefield-Baker*	**45172**	10	1.00
VICTOR LIGHT OPERA CO—See Listen Lester, She's a Good Fellow, Sometime and Somebody's Sweetheart			
Violin Records—See Elman, Heifetz, Kreisler and Zimbalist			
Vucchella, 'A (Little Posy!) (Tosti) Neapolitan Caruso	**87304**	10	1.00
Waiting—Medley Fox Trot and *Mammy o' Mine—Medley One-Step—Smith's Orch*	**18615**	10	.85
Wait Till You Get Them Up In the Air—Murray and *Floatin' Down—American Qt*	**18628**	10	.85
WALKER, ESTHER, Comedienne			
Blues (My Naughty Sweetie Gives to Me) and *Sweet Kisses—Walker*	**18619**	10	.85
Sahara and *Nobody Knows—Walker*	**18613**	10	.85
Waltzing Doll (Poupée Valsante) and *At Dawning—Herbert's Orch*	**45170**	10	1.00
Weeping Willow Lane—Burr-Croxton and *When I'm Gone—Peerless Quartet*	**18609**	10	.85
WERRENRATH, REINALD—Molly (An Irish Love Song) Herbert	**64830**	10	1.00
When I'm Gone You'll Soon Forget—Peerless Qt. and *Weeping Willow—Duet*	**18609**	10	.85
When the Preacher Makes You Mine and *Granny—Adele Rowland*	**18621**	10	.85
Who Did It?—One-Step and *Coo Coo—Fox Trot—Smith's Orchestra*	**18601**	10	.85
Wonderful Pal—Sterling Trio and *There's a Lot of Blue-Eyed Marys—Shannon Four*	**18631**	10	.85
Wynken, Blynken and Nod and *Sugar-plum Tree—Recitations—Hamlin*	**18599**	10	.85
Yearning (Carter-Morét) and *Tell Me—Lambert Murphy*	**45171**	10	1.00
Yearning—Med. Fox Trot—Smith's Or and *I'm Forever Blowing Bubbles—Orch*	**18603**	10	.85
Year's at the Spring (2) Ah, Love and *Irish Folk Song—Littlefield*	**35693**	12	1.35
Yellow Dog Blues—Medley Fox Trot and *Tulip Time—Fox Trot—Smith's Orch*	**18618**	10	.85
You Didn't Want Me When You Had Me—Burr and *I Am Climbing—Duet*	**18620**	10	.85
ZANELLI, RENATO, Baritone			
Pagliacci—Prologue, Part I (A Word) *In Italian* Leoncavallo	**64831**	10	1.00
Pagliacci—Prologue, Part II (So Then) *In Italian* Leoncavallo	**64832**	10	1.00
Spagnola, La (Spanish Dancer) *In Italian* Dole-di Chiara	**64834**	10	1.00
Zaza-Buona Zaza, del mio buon tempo *In Italian* Leoncavallo	**64835**	10	1.00
Zaza-Buona Zaza, del mio buon tempo (Leoncavallo) *In Italian* Zanelli	**64835**	10	1.00
Ziegfeld Follies, 1919—See Mandy, My Baby's Arms, Tulip Time and Sweet Kisses			
ZIMBALIST, EFREM, Violinist—Deluge, The—Prelude Saint-Saëns	**64827**	10	1.00

"BY THE WAY"

The late Adelina Patti, the greatest coloratura soprano of her day, had an artistic career of almost half a century. She began as a child, when her singing amazed an audience of long-standing opera-goers. In her late years she made a number of records for the Victrola. All of them were of popular songs—in which the diva took as much pleasure as in the most brilliant operatic airs.



Green and Arden, of the All Star Trio, extemporize much of their music. Let them know the melody and the harmonic structure of a dance, and they can "rag it" all night without a written note.

Two of the most imaginative of operatic composers were hastened to their deaths by ignorance and misunderstanding. Bizet died, practically of disappointment, a few months after *Carmen* failed. Rimsky-Korsakow died not long after political censorship refused to sanction *The Golden Cockerel.*

Mozart, the "Prince of Harmony," was buried in a common pauper's grave. The hearse which bore him went alone, the few mourners being turned back by a violent storm. Sixty-eight years later the city of Vienna built a monument over the spot where he lay.

The name of Bach is the greatest in all music. For no less than twenty Bachs, all related, have been mentioned by biographers. All were musicians of repute, and some of them were composers of original genius. In the middle of the eighteenth century 120 Bachs attended a family reunion. The family began to produce musicians in the sixteenth century, and it is said that some of its descendants to this day possess musical powers.

Don't be afraid of good music. You will go back to that "incomprehensible" record long after you have begun to tire of too much repetition with others. As Mrs. Malaprop said, it's sometimes well to begin "with a little aversion."

There are some records you ought to keep for "state occasions." You should never play them in light moments. But play them now and then, and their charm will never leave you, though you live to a hundred years.

Ten Records You Should Have

		No.	Size	List Price
Sorrows of Death (From "Hymn of Praise")	Williams	74498	12	$1.50
Moto Perpetuo (Paganini)	Heifetz	74581	12	1.50
Marriage of Figaro—Non so più cosa son	Galli-Curci	64748	10	1.00
Bring Back My Bonnie to Me (with Orpheus Qt.)	Gluck	64793	10	1.00
Could I (Tosti)	de Gogorza	64794	10	1.00
Clavelitos (Valverde) *In Spanish*	de Gogorza	64798	10	1.00
When Stars are in the Quiet Skies	Hinkle	45146	10	1.00
The Homeland	Marsh			
Out of the East—Fox Trot	Smith's Orchestra	18561	10	.85
Rainy Day Blues—Fox Trot	Smith's Orchestra			
Little Tycoon Selection	Victor Concert Orchestra	35588	12	1.35
Princess Bonnie Selection	Victor Concert Orchestra			
Air for G String (Bach)	Victor Concert Orchestra	35656	12	1.35
Gavottes Nos. 1 and 2 (Bach)	Victor Concert Orchestra			

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